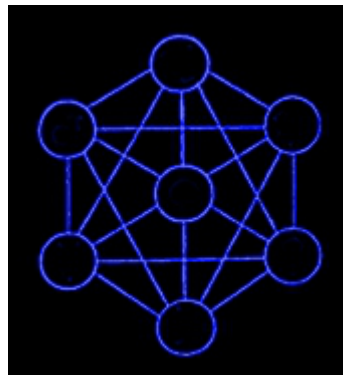


The Star Game 101

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Part One

The Noetic Star Game



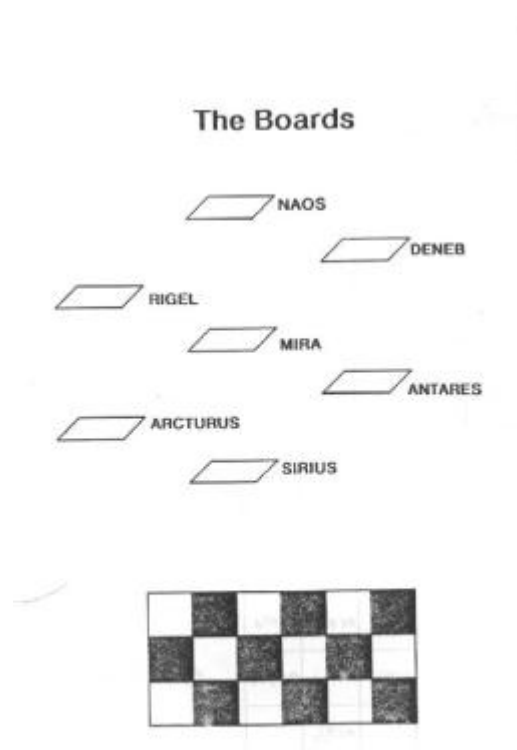
Noetic: from νόησις,
of or pertaining to the intellect;
originating or existing in consciousness;
solely abstract, intellectual, contemplative, symbolic

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The Star Game is generally used noetically, as either (i) a type of silent contemplative meditation by one person who plays one side - the 'white pieces' - against the other side - the 'black pieces' - with an objective determined beforehand, or (ii) against a partner, as in chess, again with an objective determined beforehand.

In both instances the game can be useful as an aid to gaining insight into hermeticism and the septenary quest for Lapis Philosophicus. Its symbolism and the embedded movement and transformation of the pieces - like the symbolism of mathematics and symbolic logic - can enable the perception of connections without the need for denotata and the exegesis that denotata is or can be the genesis of.

The Star Game itself is a three-dimensional seven-board game developed by David Myatt in 1975 with the seven boards, each board of nine white and nine black squares, placed in a spiral one above the other, representing the hermetic hebdomad, and named after the stars Naos, Deneb, Rigel, Mira, Antares, Arcturus, and Sirius.



The pieces are designated by symbols and which symbols can be of two types: purely symbolic using a combination of Greek letters or alchemical using alchemical sigils. Each side - or player - as in chess has a

set of either white pieces or black pieces, with each player having 27 pieces consisting of three sets of nine combinations. In terms of Greek letters the nine pieces for each player are:

$$\alpha(\alpha) \alpha(\beta) \alpha(\gamma) \beta(\alpha) \beta(\beta) \beta(\gamma) \gamma(\alpha) \gamma(\beta) \gamma(\gamma)$$

Each piece is thus marked with the appropriate symbol - for example $\alpha(\alpha)$ - with each piece allowed to move across a board, or up or down from board to board, according to its type. Only a $\gamma(\gamma)$ type of piece can capture other opposing pieces, and a captured piece is removed from the boards and plays no further part in the game. The basic rule of play is that after a piece has been moved - whether across a board or from one board to a higher or lower board - it is transformed into another piece according to a set sequence and then can be moved according to its new designation.

Another rule is that pieces can only stay on the Mira board for three moves: once placed on Mira, the player has three moves before it must be moved to another board. Thus, if a $\alpha(\alpha)$ piece is on Mira it cannot escape since it can only move across the board in which case the piece is forfeited and removed from the game.

The set sequence, for symbolic Greek pieces, is:

$$\begin{aligned} \alpha(\alpha) &\rightarrow \alpha(\beta) \rightarrow \alpha(\gamma) \rightarrow \beta(\alpha) \rightarrow \beta(\beta) \rightarrow \beta(\gamma) \\ &\rightarrow \gamma(\alpha) \rightarrow \gamma(\beta) \rightarrow \gamma(\gamma) \end{aligned}$$

Thus, a $\alpha(\alpha)$ piece when it is moved becomes a $\alpha(\beta)$ piece; $\alpha(\beta)$ becomes $\alpha(\gamma)$ and so on. When a $\gamma(\gamma)$ piece is moved it reverts to being a $\alpha(\alpha)$ piece.

In terms of alchemical sigils, the pieces are:


Alchemical Mercury


Alchemical Salt


Alchemical Sulphur

and the sequence is:

$$\underbrace{\begin{aligned} \text{Mercury}(\text{Mercury}) &\rightarrow \text{Mercury}(\text{Salt}) \\ \text{Mercury}(\text{Sulphur}) \end{aligned}}_{\text{Mercury}(\text{Sulphur})} \rightarrow \underbrace{\begin{aligned} \text{Salt}(\text{Mercury}) &\rightarrow \text{Salt}(\text{Salt}) \\ \text{Salt}(\text{Sulphur}) \end{aligned}}_{\text{Salt}(\text{Sulphur})} \rightarrow \underbrace{\begin{aligned} \text{Sulphur}(\text{Mercury}) &\rightarrow \text{Sulphur}(\text{Salt}) \\ \text{Sulphur}(\text{Sulphur}) \end{aligned}}_{\text{Sulphur}(\text{Sulphur})}$$

It is for each individual to decide which type of symbolism to use, with the alchemical one and the boards of The Star Game illustrated in the following image:



Image 1
The Star Game

The image shows how the pieces are often constructed: as cubes (of wood or other material) with the sides painted with symbols in sequence. Thus, on the six faces of one cube its faces/sides would be marked $\alpha(\alpha)$ $\alpha(\beta)$ $\alpha(\gamma)$ $\beta(\alpha)$ $\beta(\beta)$ $\beta(\gamma)$. In use, the symbol on the top of the cube – for example $\alpha(\alpha)$ – is the 'active' symbol, and designates the type of piece. When this $\alpha(\alpha)$ piece is moved, it becomes $\alpha(\beta)$ with the cube turned so that the $\alpha(\beta)$ symbol is at the top. On its next move, this $\alpha(\beta)$ piece would be transformed into $\alpha(\gamma)$ and the cube turned again so that the $\alpha(\gamma)$ symbol was at the top. This method of marking pieces also means that each player has to make extra (spare) pieces.

At the start of the game, each player has six particular pieces on Sirius, three pieces on Arcturus, six pieces on Antares, three on Rigel, six on Deneb, three on Naos, and none on Mira. As in other board games, the players take turns to make their moves.

The Moves

After a piece has been moved and changed to the one next in sequence it moves according to the type of piece it has become. Thus, $\alpha(\gamma)$ becomes $\beta(\alpha)$ and moves according to the rules for a β piece.

° The α pieces - $\alpha(\alpha)$ $\alpha(\beta)$ $\alpha(\gamma)$ - can move only across the board they are on to any vacant square.

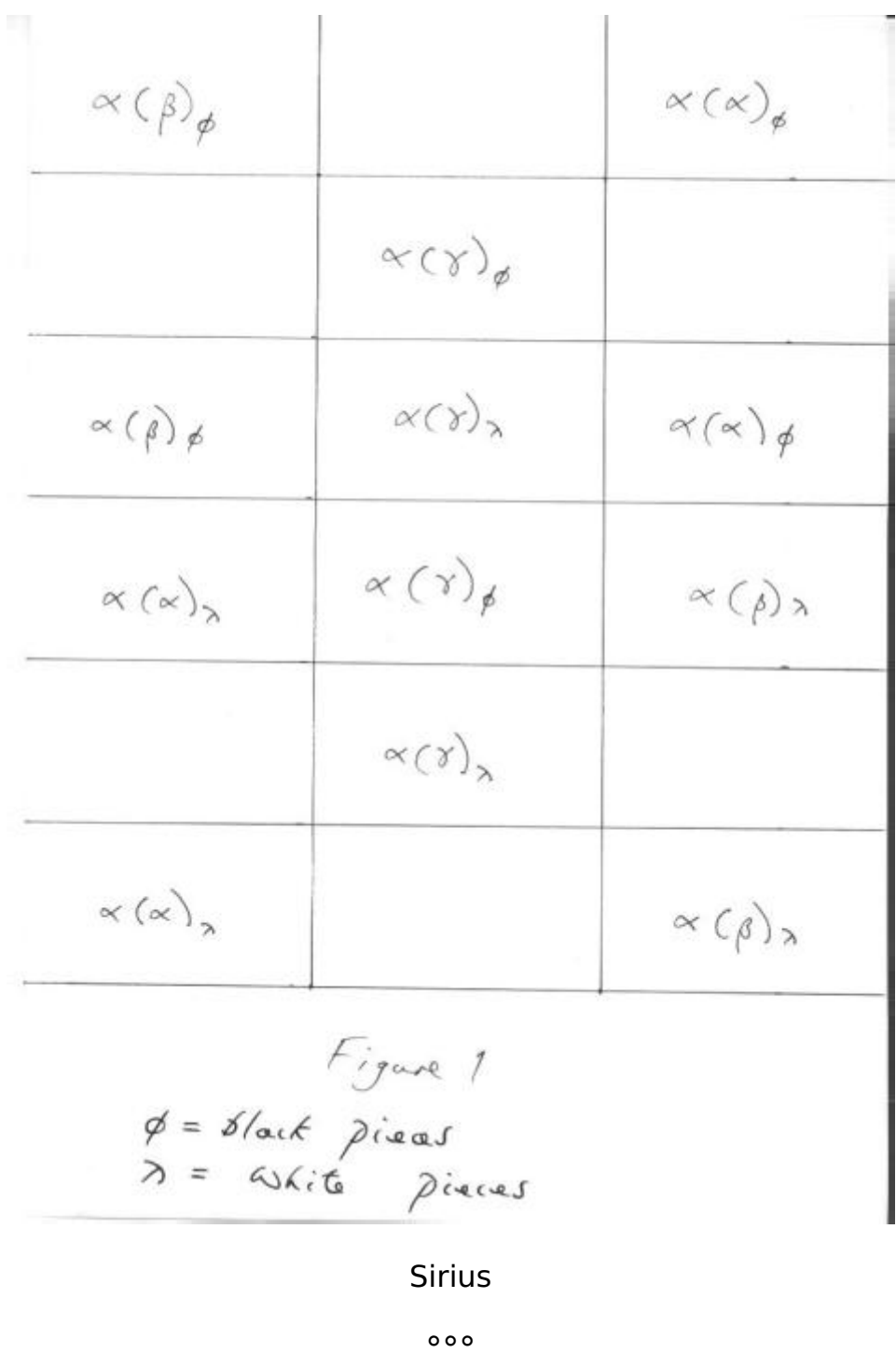
- ° The β pieces - $\beta(\alpha)$ $\beta(\beta)$ $\beta(\gamma)$ - can move across the board they are already on to any vacant square, and up, or down, one level - for example, from Arcturus up to Antares, or down to Sirius.
- ° The γ pieces can move to any (vacant) square on any board and a $\gamma(\gamma)$ piece can capture any opposing piece on any square on any board, with the captured piece removed from the board and playing no further part. Once moved the $\gamma(\gamma)$ becomes $\alpha(\alpha)$ and as an α piece can only move across the board it has landed on.

The player or players decide before the start whether or not to allow a rule variation that increases the difficulty of the game: that pieces on Naos cannot be captured by a $\gamma(\gamma)$ piece.

Initial Placement

The initial placings are as follows:

- ° Six pieces are placed on Sirius - two sets of alpha pieces - for white, and six for black as in Figure 1:



- ° Arcturus has three pieces for white and three for black, as in Figure 2:

$\alpha(\beta)_\phi$		$\alpha(\alpha)_\phi$
	$\alpha(\gamma)_\phi$	
	$\alpha(\gamma)_\gamma$	
$\alpha(\alpha)_\gamma$		$\alpha(\beta)_\gamma$

Figure 2

Arcturus

...

- ° Antares has six pieces for white and six for black - two sets of beta pieces, placed exactly as the pieces on the Sirius board.
- ° Mira has no pieces on it at the start.
- ° Rigel has the three remaining pieces (for each player) of the beta sets, placed as the alpha pieces on Arcturus.
- ° Deneb has six pieces of white and six of black from the gamma set, placed as the alpha set on Sirius.
- ° Naos has the three remaining pieces of the gamma set, placed the same as the alpha sets of Arcturus.

The Objective

The objective is flexible and decided by the player or players before the game. The standard objective is to place three particular pieces on certain squares on Mira, with the type of these pieces and their placing on that board decided beforehand. One such placement is,

$\alpha(\beta)_\lambda$		$\alpha(\alpha)_\lambda$
	$\alpha(\gamma)_\lambda$	
	$\alpha(\gamma)_\phi$	
$\alpha(\alpha)_\phi$		$\alpha(\beta)_\phi$

Figure 3

where the sub-script λ indicates the winning position for the player of the white pieces, with the three other pieces the winning position for the player of the black pieces. The first to so place such pieces, wins the game.

The player or players can also decide beforehand to waive the rule that allows pieces to only stay on the Mira board for three moves.

Part Two

The Star Game: Foreseeing And Sorcery



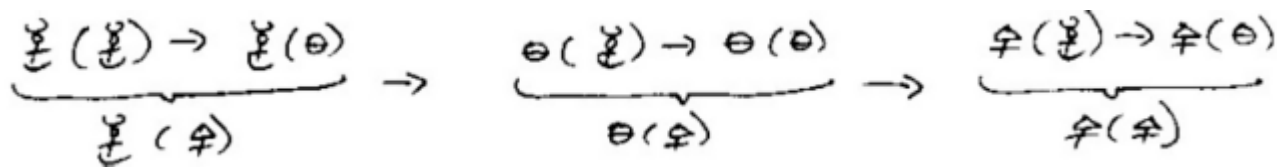
Rosarium Philosophorum (MS Ferguson 210, University of Glasgow Library)

Azoth: Tria Prima (Paracelsian Trinity)

The combination of Alchemical Mercury, Alchemical Sulphur and Alchemical Salt



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The Nine Alchemical Combinations/Angles

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The basic symbols of The Star Game (TSG) are those of Alchemical Mercury, Alchemical Sulphur, and Alchemical Salt and their nine combinations, and as is only to be expected while the general theory of TSG may initially seem complicated once the symbols are understood the theory is easily comprehended just as in mathematics when a symbol such as ∂ is understood as referring to 'partial differentiation' and \int as referring to 'integration' the equations involving such symbols are comprehended for what they symbolically are.

Hence, as in advanced mathematics, the symbols used in TSG themselves need to become understood and comprehended and used intuitively; that is beyond whatever word (denotatum) or terminology (denotata) the TSG symbols may initially have been associated with in the mind of the 'player' or are or have been considered to correspond to. Thus, if α has been chosen to represent Alchemical Mercury and γ as Alchemical Sulphur {1} then the $\alpha(\gamma)$ piece may be initially understood as a combination of Alchemical Mercury and Alchemical Sulphur which themselves are associated in alchemical and Occult traditions with other named 'things' - such as brimstone in the case of sulphur and in combination with mercury as the Red King and the White Queen.

Star Game Theory

In TSG theory $k_i u$ symbolizes an individual and $k_c u$ a 'higher civilization' associated with an Aeon whose culture is presented in the causal as a particular ethos, with the ethos of the Western Aeon for example having been archetypally and variously described as Faustian/Thorian/Promethean.

But a term such as Faustian does not completely describe the ethos of the Western 'higher civilization' being only an initial guide to understanding, with the only accurate description the symbolic representation a certain placing of TSG pieces over the seven boards, with each symbol of each piece itself comprehended intuitively. For example, in the case of an individual the following illustration from the Naos manuscript collection associates Jung's personality types with some TSG symbols:

$\Theta(\Theta)$	Extravert Feeling type		
$\Theta(\Xi)$	"	Intuitive	
$\Theta(\Phi)$	"	Thinking	
$\Xi(\Theta)$	Intravert Feeling ;	$\Phi(\Theta)$	Master of Temple/Mistress
$\Xi(\Xi)$	"	Intuitive;	$\Phi(\Xi)$ Grand Master(Magus)/ Grand Mistress
$\Xi(\Phi)$	"	Thinking;	$\Phi(\Phi)$ Homo Galactica

Thus (Θ) may be said to represent 'Feeling'; (Ξ) 'Intuition' and (Φ) 'Thinking' as these terms are defined by Jung.

Further, $\Theta(\)$ describes 'ego' consciousness; $\Xi(\)$ 'self' consciousness, and $\Phi(\)$ the consciousness beyond the 'self' - that is, beyond 'individuation'. In magickal terms, this is beyond the Adept - that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

Readers familiar with the works of Jung will notice two things: there is no 'Sensation' type listed, and the development of the individual is described beyond the process of Jungian Individuation, which many have seen as the 'end' of personal development according to Jung's ideas.

The reason for the latter difference is obvious - magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types (a thorough analysis is given in the Order MS 'Emanations of Urania') - perhaps his desire to express the psyche in terms of the quaternity which so interested him gave rise to this unnecessary extra type. As it is, the psyche can be described by the nine combinations above.

Thus, these nine combinations, three-fold (this triplicity expressing the three 'types' of consciousness - ego, self and beyond-self) spread over the seven boards, gives a complete representation of each individual psyche.


Hence it is possible, using the pieces and the boards, to magickally represent any individual uniquely - and thus a movement of certain pieces can be made, this movement being the change the person who so represents an individual desires to bring about in that individual. The Star Game thus gives the person unlimited, magickal, control of other individuals - should that person wish to use it for magickal purposes. In simple terms, a Star Game representation of a particular person by the placing of the appropriate pieces on the appropriate boards, is a 'magickal model' of that person - as, for example, a wax effigy is in more primitive magic. To achieve this representation takes a certain practice and skill in the game, of course.

This magickal use of the game (the details will be given in Part II of this series for those who cannot wait to work them out for themselves) is however only one use of the Star Game when an individual is being represented. Beyond this practical magickal aspect, perhaps its most important use is that it enables an insight into not only oneself but also others - via the symbolism. That is, it shows connections and enables an analysis of the individual psyche in a manner as far beyond the 'psychologies' of today as modern technology is beyond the stone axe.

Such associations are however only a guide for the player learning TSG, with an individual only correctly

re-presented by TSG when the possible nine combinations of Tria Prima are placed over the seven boards with each board considered an aspect of consciousness which can be symbolized by how our evolution has evolved from the first Aeon, the Primal c. 7000 - 5000 Before Era Vulgaris, and can evolve further from the current Western one to the Galactic Aeon. Given the diverse nature of individuals and their differing stages of evolutionary development as often manifest in their personality and behaviour it is not necessary to use all 27 pieces of TSG to re-present an individual over the seven boards.

The following illustration is a simple guide - complete with an apparent anomaly - to the seven Aeons with their associated archetypes, magickal Forms, and symbol and which associations are only intimations of, suggestions regarding, what the boards esoterically re-present in terms of the acausal presented in the causal as The Star Game. For it is the 'acausal-thinking' of the player - their empathic perception of the symbolism beyond all denotata and beyond the implied if often obvious dialectic of opposites - which provides the necessary personal understanding.

	Greek Archetype	Norse Archetype	Aeon	Associated Culture	Centre	Magickal Form	Symbol
	Individual <i>ti u</i>		Aeonic <i>te u</i>				
Moon/ Sirius	Hecate	Thor	Primal c. 7000- 5.000 BC		Urals/ Asia	Shamanism	$\Theta(\Theta)$
Mercury/ Arcturus	Hermes	Loki	Hyperborean c. 5000- 3.500 BC	Albion c. 4.000- c. 2.500 BC	Stonehenge	Henges/ Crystals	$\Theta(\text{☿})$
Venus/ Antares	Aphrodite	Freyja	Sumerian c. 3.000- 1.500 BC	Sumerian c. 3.100- 1905 BC	Tigris	Trance/ Sacrifice	$\Theta(\text{♀})$
Sun/ Mira	Apollo	Balder	Hellenic c. 1.000- 500 AD	Classical c. 900 BC- 378 AD	Greece (Delphi)	Oracle/ Dance	$\text{☿}(\Theta)$
Mars/ Rigel	Mars	Heimdall	Western c. 1.000- 2.500 AD	Western c. 1000- 2390 AD	Northern Europe	Ritual/ Word	$\text{☿}(\text{☿})$
Jupiter/ Deneb	Hera	Frigg	Galactic 2.500-	Sol III/ IV & beyond		Star Game & beyond	$\text{☿}(\text{♀})$
Saturn/ Naos	Kronos	Odin					

Thus the Primal Aeon is associated with the septenary-sphere/TSG-board Sirius, with Shamanism, and with what we now signify by the traits/character of the pagan deities Hecate and Thor. Which at once seems to provide an anomaly - both a male and a female deity, while the other spheres are associated with either a male or a female deity.

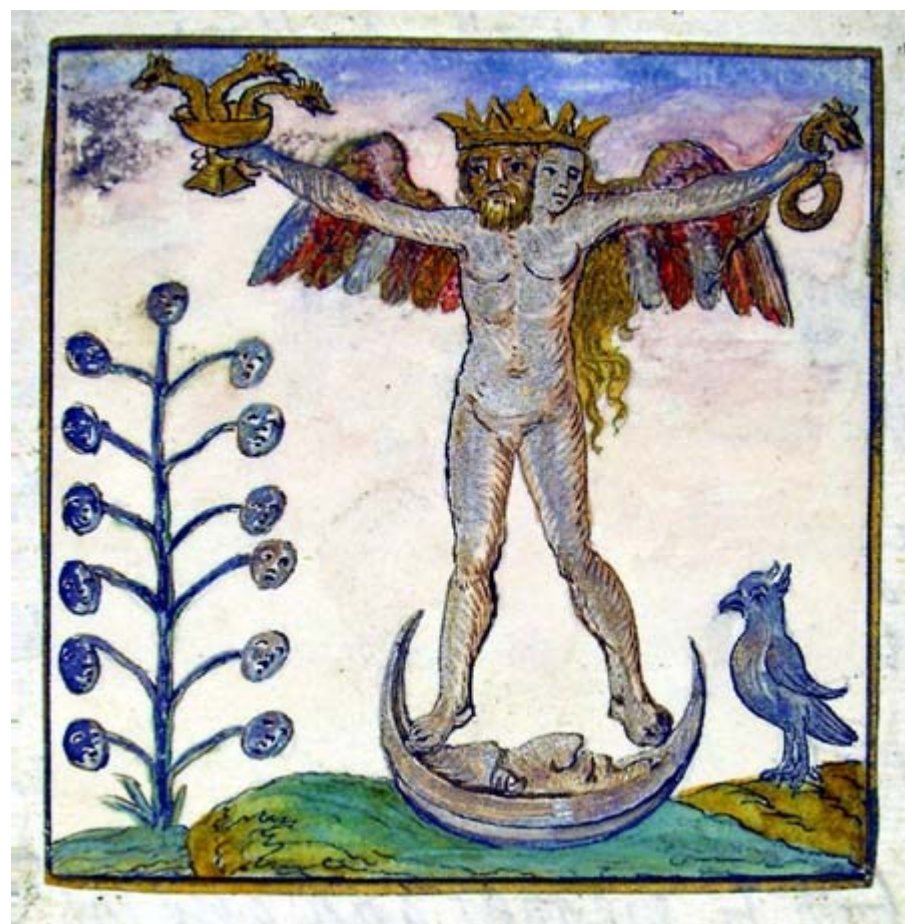
Students of hermeticism and readers of Myatt's translations and commentaries on the Corpus Hermeticum will know what is implied: for as described in the Poemandres tractate, the primal perceivation was ἀρρενόθηλς, both male and female:

"When the cycle was fulfilled, the connexions between all things were, by the deliberations of theos, unfastened. Living beings - all male-and-female then - were, including humans, rent asunder thus bringing into being portions that were masculous with the others muliebral."
Poemandres 18, translated Myatt. {2}

This primal perceivation became part of alchemical lore:

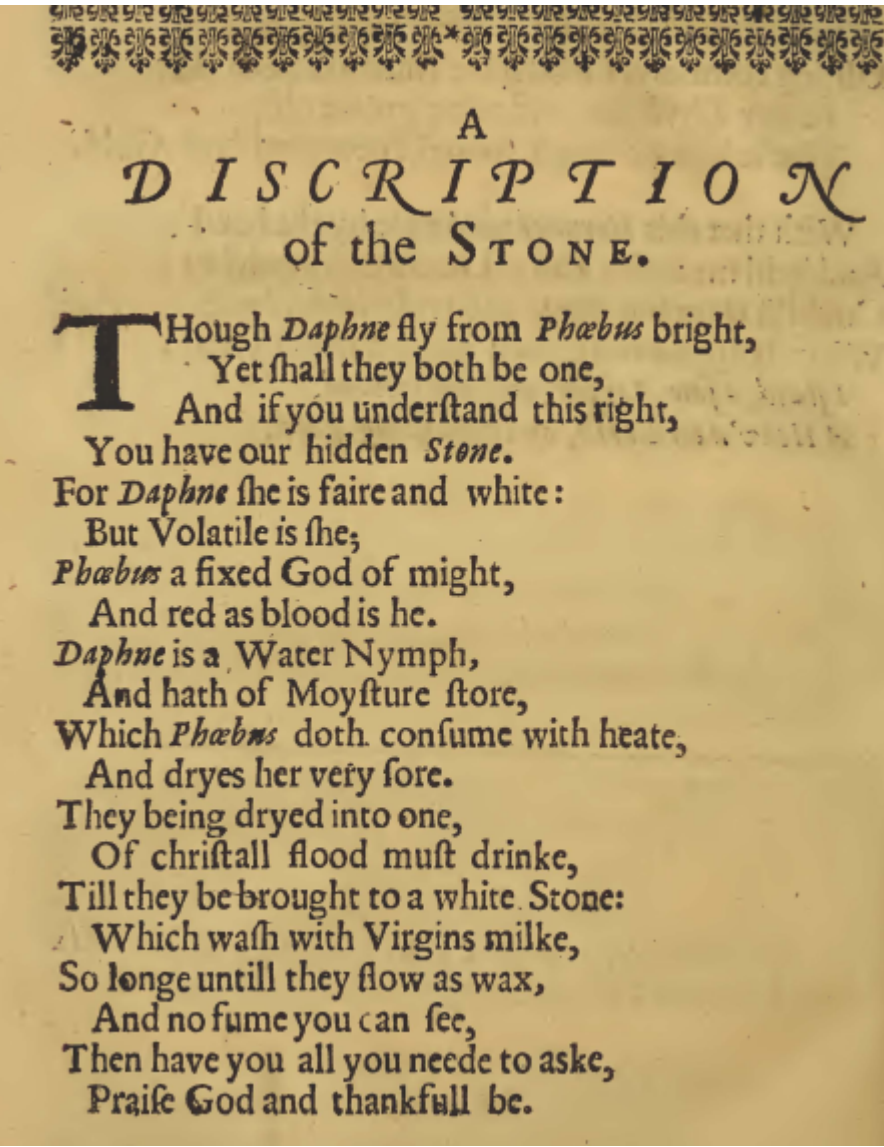


άρρενόθηλυσ: De Alchimia Opuscula Complura Veterum Philosophorum, 1550 ev



άρρενόθηλυσ: Theatrum Chemicum Praecipuos Selectorum, 1602, 166

A compilation of writings about 'the Hermetique Mysteries' - Theatrum Chemicum Britannicum, published in 1652 - contains a text where the goal of the alchemists, exoterically known as the 'philosophers stone' and esoterically as lapis philosophicus {3} - is described, using terminology and symbolism and a doxology germane to the period, in terms of the union of female (Daphne, as the alchemical White Queen) and male (Phoebus, as the alchemical Red King) whose substances are "dried into one",



Such alchemical matters aside, further associations in respect of the septenary which may be useful in regard to learning TSG are:

Sphere	Form	Stone	Perfume	Star	Colour 1	Colour 2	Process	Word	Season
Moon	Night	Quartz	Petriochor	Sirius	Blue	Silver	Calcination	Nox	Aries
Mercury	Indulgence	Opal	Henbane	Arcturus	Yellow	Black	Separation	Satan	Scorpio
Venus	Ecstasy	Emerald	Hazel	Mira	Green	White	Coagulation	Hriliu	Mid-Winter
Sun	Foreseeing	Amethyst	Oak	Antares	Orange	Gold	Putrefaction	Lux	Mid-Summer
Mars	Blood	Ruby	Pine	Rigel	Red	Blue	Sublimation	Azif	Libra
Jupiter	Azoth	Amber	Alder	Deneb	Violet	Crimson	Fermentation	Azoth	Capricorn
Saturn	Reason/Logos	Diamond	Ash	Naos	Indigo	Purple	Exaltation	Chaos	

Table I

Sphere	Salt (Unconscious)	Mercury (Ego)	Sulphur (Self)
1 (Moon)	18	15	13
2	0	8	16
3	6	14	17
4	7	12	5
5	1	4	9
6	11	3	2
7 (Saturn)	10	19	20

Table II

Tarot Atu
The Fool (0) - Aeon (20)

In summary, and as noted in the *Naos* manuscript collection, to represent an individual by means of TSG is more a question of developing and then using the Dark Art, the faculty, of 'acausal-thinking' just as mathematicians have developed and use 'mathematical thinking' whereby they think in terms of and work with mathematical equations and possible relations between them or derivable from them and not in terms of what a particular equation, such as

$$g_{ij}|_p := g_p \left(\left. \frac{\partial}{\partial x^i} \right|_p, \left. \frac{\partial}{\partial x^j} \right|_p \right)$$

means or might mean in terms of a physical metric.

As with skill in mathematics, skill in TSG can be developed by practice over months but, more often, over years.

Aeons And The Star Game

The following illustrations from the *Naos* manuscript collection explain in rudimentary terms TSG in relation to Aeons, acausality, and sorcery/magick, with the term 'Gate' - as used by Renaissance alchemists (with the Appendix below providing an example) - a synonym for nexion.

The acausal space is represented by ϕ_s ; the causal by λ_s . ϕ_s is described by ϵ^ϕ ; λ_s by ϵ^λ .

All life implies the coincidence of ϕ_s and λ_s . Sentient life implies $\phi_s \in \lambda_s$: this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the ϵ^ϕ and ϵ^λ aspects of cosmic Change (usually the 'black' pieces being ϕ and the 'white' pieces λ) - or how Being becomes through Time. This expresses the interaction of ϕ and λ through modes of being - Θ , Ξ or Φ . Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

In Aeonic terms, the seven boards re-present the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness - from the first or 'Primal' aeon (when consciousness is just beginning to arise) through the Sumerian to the present Western one. An aeon is basically a representation in archetypal/symbolic terms, of those cosmic/Earth-bound forces which shape our evolution in a mostly unconscious way. As aeons progress, we as individuals may or may not, depending on our own personal/magickal development, be aware of these forces/influences external to us - in traditional magickal terms, the crossing of the Abyss (in the septenary, from Sun to Mars) is when these influences are consciously understood, and the 'self' finally achieves a freedom through this (often only intuitive) understanding.

In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture - that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the 'Occult' there have so far been only five aeons - and five associated higher civilizations which have shaped the aonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial 'Gate' (the physical place where the acausal energies were pronounced) and those who channelled its energies (often unconsciously) through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an 'elan' and a sense of Destiny ... The pattern of aonic energies (ie. their transformation, causally) may be represented by the following sequence:

$$\Theta(\Theta) \rightarrow \Theta(\Xi) \rightarrow \Theta(\Phi) \rightarrow \Xi(\Theta) \rightarrow \Xi(\Xi) \rightarrow \Xi(\Phi) \rightarrow \Phi(\Theta) \rightarrow \Phi(\Xi) \rightarrow \Phi(\Phi)$$

$$\underbrace{\Theta(\Phi); \Xi(\Phi); \Phi(\Phi)}_{\epsilon^\phi}$$

Magick implies changes in λ_s via f^ϕ : the 'cause and effects' understood by science operates in λ_s via f^λ .

The movement of pieces implies f^λ and f^ϕ and this is the essence of the magickal use of the game. f^ϕ is represented via ϕ (or ω) moves and captures, f^λ by the other moves. In one sense ϕ moves represent the duality associated with mercurius - possessed of both f^λ and f^ϕ elements.

Hitherto, Aeonie workings - when they have been undertaken at all - have concentrated on opening the Gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a $f_c u$ into the ϕ stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonie change has not been consciously understood by Adepts - its was approached mainly via mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

For $f_c u$ the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards - Sirius is the first Aeon (the pre-Hyperborean, sometimes called the Primal Aeon), Arcturus the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

To represent the present Aeon the pieces should be changed from their original positions thus:

$$\begin{aligned} S\theta(\phi)_\lambda &\rightarrow M\phi(\theta)_\lambda; R\phi(\phi)_\lambda \rightarrow N\phi(\theta)_\lambda \\ R\phi(\phi)_\phi &\rightarrow M\phi(\theta)_\phi \quad A\phi(\theta)_\lambda \rightarrow R\phi(\phi)_\lambda \\ N\phi(\phi)_\phi &\rightarrow M\theta(\theta)_\phi; N\phi(\phi)_\lambda \rightarrow M\theta(\theta)_\lambda \end{aligned}$$

$f_c u$ implies ϕ ^{via f^λ} : the opening of a gate, which brings ϕ , to presence in λ_s , predates the beginnings of a particular $f_c u$ by c. 300-400 years.

All $f_c u$ up to the present Western have exhausted their potential by the $\theta(\theta)$ stage - although ϕ stages (ie via f^ϕ) are possible.

$$\delta^\lambda f_c u \Rightarrow \phi(\phi)_c \rightarrow \phi(\theta)_c \rightarrow \theta(\phi)_c \rightarrow \theta(\theta)_c$$

Where S=Sirius, M=Mira, and so on. Hence, to use sorcery to introduce changes to the present Aeon the pieces are changed according to the sequence above - where S=Sirius, M=Mira, and so on - which changes try to represent not only the Western Aeon but also the 'distortion' that has been introduced into its ethos by Magian abstractions. The pieces are then moved according to the changes the player seeks to make. Which implies an understanding of what each particular piece on each board re-presents in Aeonie terms. An understanding derived not only from use of TSG over a period of causal Time, but skill in the Dark Art of acausal-thinking.

These basic principles apply to the use of the TSG as a mimesis when the player seeks to represent a particular individual and introduce changes in the life of the individual. Mimesis - from the Greek μίμησις - used in this way is a new if initially complicated type of sorcery. For mimesis as sorcery is essentially introducing desired often subtle changes into some-thing which already exists; in this case a human being with the TSG a symbolic 'model' of the psyche of the individual, and the changes the movement of pieces in a particular way for the benefit of or to the detriment of that individual.

Such use of TSG in respect of individuals and Aeons and the ethos and the societies of the higher

civilization of an Aeon is the sorcery of and appropriate to the next, the Galactic, Aeon; replacing the rituals, the invocations, the evocations, the denotata, of the current Aeon.

Foreseeing And The Star Game

Foreseeing is one of the natural talents of some traditional European rural pagan sorceresses and rural 'cunning women' as it was of some ancient priestesses. It is the empathic ability to sense something about a possible future of or occurrence in the life of some individuals or of some communities and is quite distinct from the 'fortune telling' of the past few centuries and the present day whose practitioners use various items, such as Tarot cards or a crystal sphere, and who expect financial remuneration.

Some esoteric traditions, such as the septenary one described in the *Naos* manuscript collection, use items such as Tarot cards as a means to develop this ability.

To read the cards for an individual, the individual cards are seen and interpreted in relation to the others around them. This is done because the cards are symbols of how certain energies have, are and maybe influencing the person for whom the reading is being done - and these energies are never static, or in isolation.

The essence of initiated readings is empathy: an awareness of the energies within, around and external to the individual, and the cards are used to 'focus' these energies in consciousness.

In undertaking a reading two important principles should be understood. First, the interpretation of each card is not rigid - the meanings suggested by each card should arise in your mind naturally, that is, they should be intuitive and spontaneous. For this reason, 'book' interpretations ~~are~~^{of} particular cards must be avoided. This intuitive approach enables the cards to be used correctly - as mediums to awaken the psychic faculties.

The second principle, is to have all the cards upwards: there is no meaning in 'reversed' cards - because what is 'reversed' is covered by the 'unconscious' patterns/flow considered in each reading.

Using TSG in place of Tarot cards as a means to develop the empathic ability of foreseeing is appropriate now as the energies of the next Aeon are becoming presenced and the present Aeon declines toward its inevitable and probably chaotic end. Which use involves representing the individual by the placing of pieces over the seven boards.

Conclusion

This brief summary points to a truth about TSG mentioned in the *Naos* manuscript collection:

"The Star Game contains, in its symbolism and techniques, all the esoteric wisdom of alchemy, magick and the Occult."

KS, RS, MK
Oxonia
October 2022 ev

{1} In the Naos manuscript collection an ω piece represents Alchemical Sulphur, α represents Alchemical Salt, and λ represents Alchemical Mercury. A facsimile copy of Naos (43 Mb pdf) is available (as of October 2022 ev) at

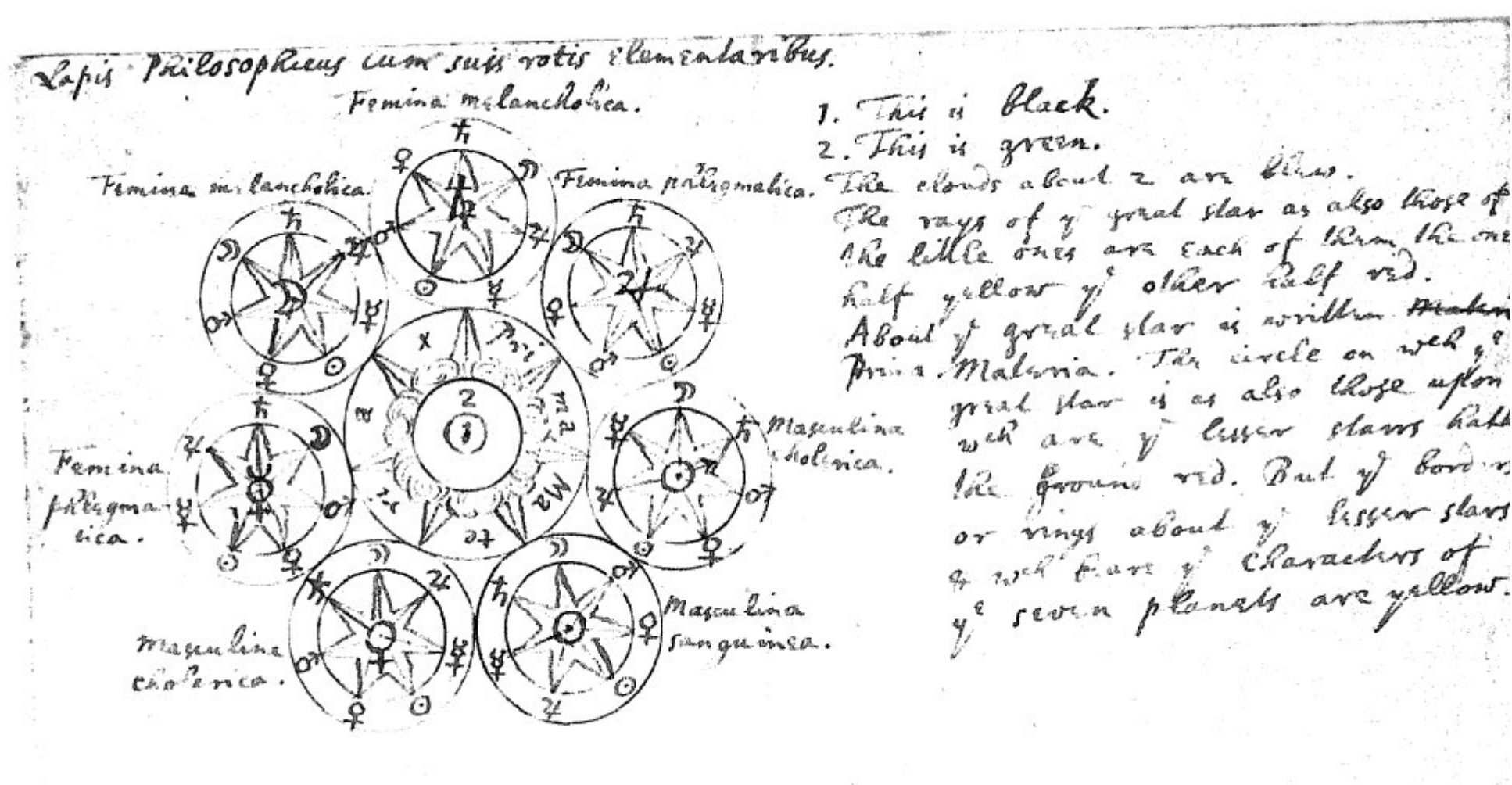
<https://gawathan.files.wordpress.com/2022/10/naos-practical-guide-to-modern-magick.pdf>

{2} David Myatt, *Corpus Hermeticum: Eight Tractates*, 2017.

Gratis pdf: <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf>

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{3} The esoteric term Lapis Philosophicus was used by early writers on alchemy such as Raymund Lully, and by the Elizabethan Oxford classical scholar John Case in a book entitled *Lapis Philosophicus, Sive Commentarius In Octo Libros Physicorum Aristotelis*, published in 1600 ev. The term was also used by Isaac Newton in a handwritten manuscript entitled *Lapis Philosophicus cum suis rotis elementaribus* which illustrates the septenary system. The text is MS 416, in Babson College's Grace K. Babson Collection of the Works of Sir Isaac Newton, currently housed in the Huntington Library, San Marino, California].



As a term Lapis Philosophicus means the "jewel of the alchemist", since the term Philosophicus means an alchemist and not, as is commonly said, a philosopher, just as lapis (qv. λίθος τῶν σοφῶν) when used in early Latin alchemical texts means "jewel" and not "stone".

For Hermetic tradition relates that λίθος as a jewel, or precious stone, was attested by Herodotus, who in The Histories, Book II, 44, wrote, in reference to "the sacred Temple of Heracles", ἡ δὲ σμαράγδου λίθου λάμποντος τὰς νύκτας μέγαθος. It was possibly used in the same way by Aristotle who wrote, in reference to the Nine Archons,

ἀναγράψαντες δὲ τοὺς νόμους εἰς τοὺς κύρβεις ἔστησαν ἐν τῇ στοᾷ τῇ βασιλείῳ καὶ ὤμοσαν χρῆσασθαι πάντες. οἱ δ' ἐννέα ἄρχοντες ὁμνύντες πρὸς τῷ λίθῳ κατεφάτιζον ἀναθήσειν ἀνδριάντα χρυσοῦν, ἐάν τινα παραβῶσι τῶν νόμων: ὅθεν ἔτι καὶ νῦν οὕτως ὁμνύουσι. Athenian Constitution, 7.1

Also, as noted in *English-Greek Dictionary: A Vocabulary of the Attic Language* by S. C. Woodhouse, published by Routledge & Kegan Paul in 1910, the term λίθος describes a jewel, as in Plato:

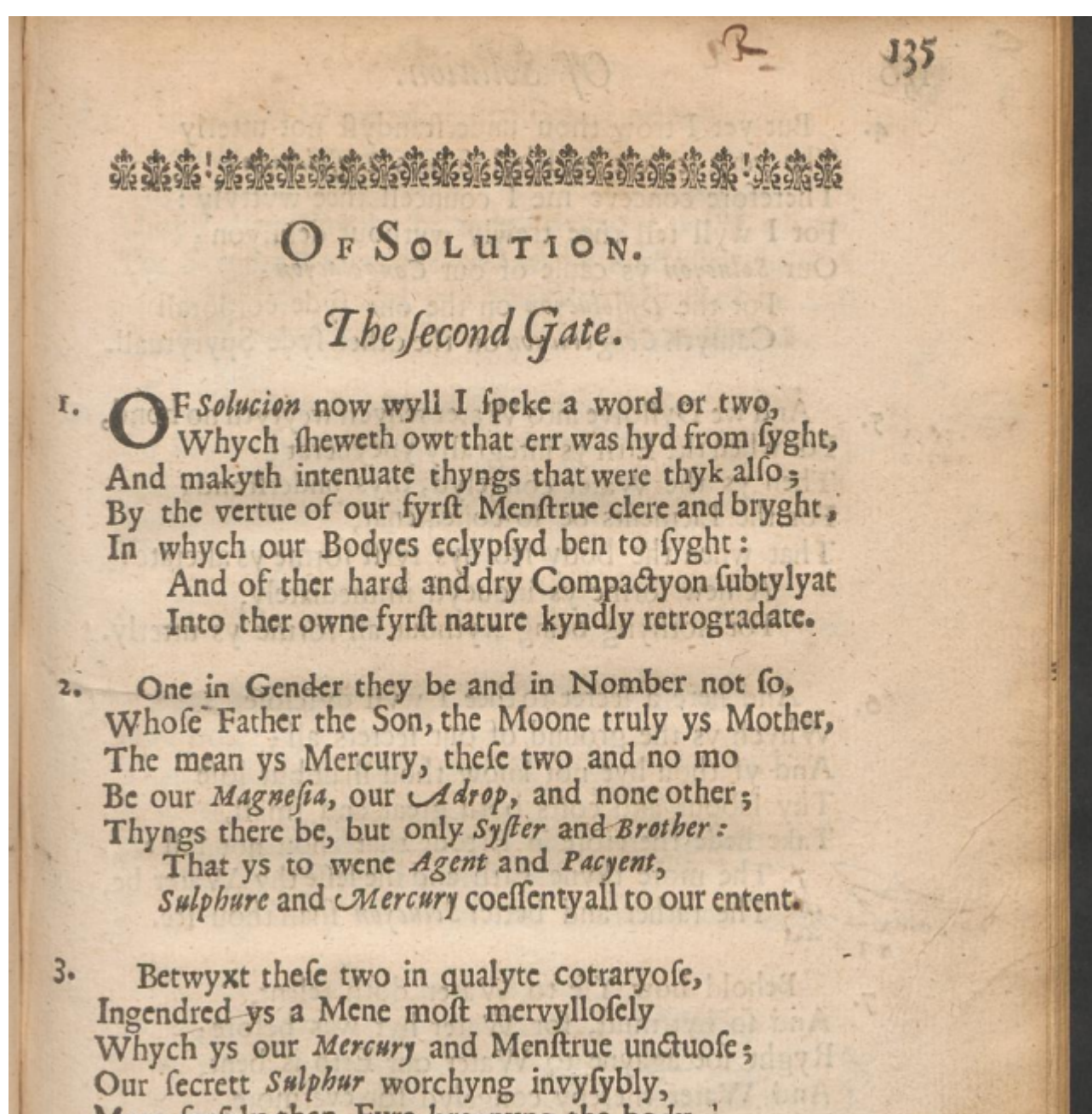
ὦν καὶ τὰ ἐνθάδε λιθίδια εἶναι ταῦτα τὰ ἀγαπώμενα μόρια, σάρδιά τε καὶ ἰάσπιδας καὶ

Appendix

Note On The Esoteric Use Of The Term Gate

The esoteric use of the English term 'gate' has a long history. For instance, the term occurs in *The Compound of Alchymie* written in 1471 ev by George Ripley and included in the book *Theatrum Chemicum Britannicum* - a compilation of alchemical texts published in 1652 ev and edited by Elias Ashmole - with each chapter of *The Compound of Alchymie* using the term in the subheading, for according to Ripley there are twelve gates involved in the alchemical process he describes.

As for example The Second Gate:



Further Reading:

Naos, A Practical Guide To Modern Magick

<https://gawathan.files.wordpress.com/2022/10/naos-practical-guide-to-modern-magick.pdf>

° Julius Evola, The Seven Fold Way, And The Corpus Hermeticum

<https://gawathan.files.wordpress.com/2022/09/evola-7fw-v5.pdf>

° The Historical Hebdomad

<https://gawathan.files.wordpress.com/2022/09/the-historical-hebdomad-v1.pdf>

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